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There are enormous stoves of dark green tiles, which date back also to the eighteenth century, and reach almost to the ceiling, they are imposing in their great size and stand in the large room on the right hand side of the vestibule. They must have given out a tremendous heat when the big fires were blazing on a cold day.

In the Germanische Museum at Nuremberg there is also an interesting exhibition of antique porcelain stoves. Most of them differ from the modern stove in being broad and low.

The affection of the old German for bright colors is shown in the gaily colored tiles in which brilliant reds, yellows and blues predominate. A sort of bench runs around some of the stoves, where the good Hausherr could toast his shoulders and smoke his long porcelain pipe.

I remember a handsome green tiled stove in one of Knaus's pictures. It was high and square in shape with a flat top on which was spread a mattress for sleeping. Two beautiful curly-headed children were peeping down from it upon the aged Grandfather as he smoked his pipe below.

Our own Great Grandfather, one of the six gallant brothers who captured the Margareta in the early days of the Revolution, became afterwards a famous traveller. He was calling one day on a nobleman in Russia. It was winter; he was ushered into a handsome drawing-room in the centre of which stood a beautiful white swan. He laid his hand on it to see what was the texture, and found it blazing hot. It was another design for a porcelain stove.

MATTINGS once down should remain, as in taking up and relaying they are apt to crumble off at the ends. Some like the use of straw-mattings in the downstairs living-rooms during the summer months. The best way in such a case is to first put down your matting and leave it down, laying the carpet over it when desired. Always use thick wadded carpet lining between the two, otherwise the selvages of the matting will cause the overlying carpet to show lines of wear.

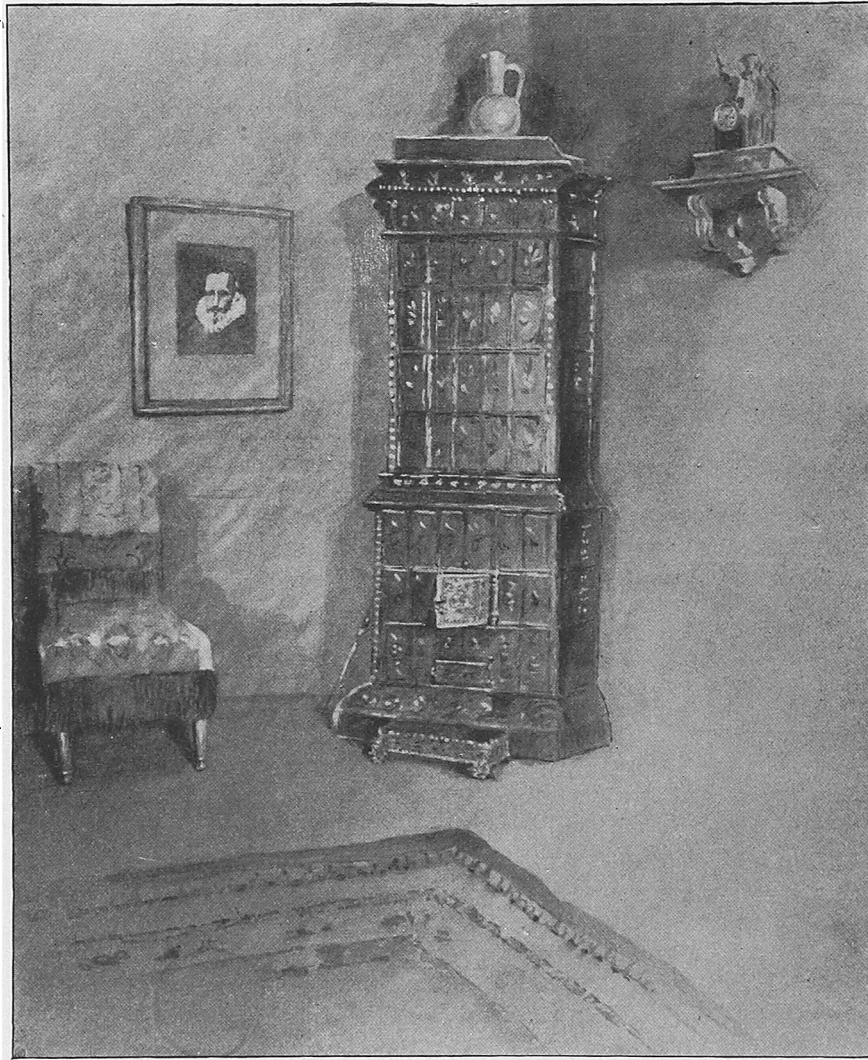
DECORATIVE NOTES.

THE characteristics of the Louis Quinze epoch, are gilding, elaborate sculpture and tapestry. Furniture, whether of wood, copper, bronze or marble, is all richly hand-chiselled. Even picture-frames are elaborately sculptured. Artists of high ability in that day, lavished their skill on the carvings of table legs, with the result that the pier table became an objective point of interest, and greatly attracted the attention of connoisseurs. Some of these tables were of bronze, and all were carved in high relief, with medallions, ribbons and wreaths of flowers.

SEAWEED has its decorative uses, and will be found a very pretty medium in the hands of a tasteful amateur. It may be used for borders of marine water-colors and on mirror-frames, where it may lap over onto the glass, here and there with artistic effects. Monograms and many fanciful designs may be formed with seaweed, and it makes an excellent border for the glass of an aquarium. When collected, the seaweed should be dried between blotting paper, and then washed in a solution of mastic gum dissolved in turpentine, which gives them a fresh appearance. It should then be affixed to the leaves of a scrap-book by means of gum, and can readily be detached by moistening the reverse side of the leaves.

RIBBON embroidery is not particu-

larly new, but it is a pretty and interesting art, when well done. This embroidery is done with ribbon no wider than coarse brown straw, with effects very similar to the Pompadour designs handed down to us on silk and satin brocades. They consist of bouquets, sprays and garlands of small blossoms and foliage in the colors of nature. The work is appliqué with the exception of the stems, which are worked or painted. Nothing in fancy work could be more daintily beautiful than this embroidery, where every leaf and flower is formed of delicate ribbons, and perfectly faithful in imitation. Conventional and decorative designs may be worked out as well, with wholly artistic results.



MODERN PORCELAIN STOVE OF DARK MAROON COLORED TILE,
IN COMMON USE IN VIENNA, AUSTRIA.